

BIG PUBLICITY CAMPAIGN FOR MINEVITCH

OPPORTUNITY
SPECIAL

Publix Opinion

OPPORTUNITY
SPECIAL

VOL. 1

Publix Theatres Corporation, Paramount Building, New York, Week of May 1st, 1927

No. 2.

ADVANCE AGENT GOES AHEAD OF "BOYHOOD DAYS"

Harmonica Company Will Give Unit Best Cooperation

Backed up by what gives every indication of being one of the most extensive publicity campaigns ever given a Publix stage production, Borrah Minevitch and his "Boyhood Days" company left the Paramount Theatre this week for a tour of the Publix unit houses. In conjunction with the Publix tour of this wizard of the harmonica, the Hohner Harmonica Company is giving this presentation the strongest possible cooperation. They have engaged Charles Brennan, well known advance man, to go ahead of Minevitch on the whole tour. Mr. Brennan will arrive in each unit show town five days in advance of the Minevitch company. Working with the Publix Home Office Publicity Department, Mr. Brennan has worked out an extensive exploitation and publicity campaign, which should result in big box office returns wherever the act plays.

During Minevitch's tour with Charles B. Dillingham's big musical show "Sunny" starring Marilyn Miller, many worth while publicity and exploitation stunts were effected. Similar stunts will be worked out during his present tour in each town "Boyhood Days" plays. Harmonica contests should be arranged in schools, with Boy Scout organizations or with any clubs catering to youngsters. These contests should be brought to a close toward the end of the engagement, when Mr. Minevitch will personally present the winners with imported harmonicas and medals. In addition, arrangements will be made to give the first prize winner the opportunity of appearing in person with the harmonica band at the final performance.

All music stores carry the Hohner harmonica similar to the one used by Minevitch. On previous tours these music stores have all carried elaborate window displays and can be counted on to do so again. Minevitch himself will do all in his power to help Mr. Brennan and the local publicity directors to put over big campaigns. A former newsboy himself, Minevitch is particularly interested in juvenile Americans. He will be ready at all times to give free concerts in the public schools, at homes for orphans, at hospitals and other organizations of like nature. Arrangements will be made with local newspapers for the sponsoring of these free concerts. In the various cities in which he has appeared, Minevitch has had great success in the organization of local harmonica bands. This idea can be worked out with the promise of a stage appearance at the final performances. In return for newspaper advertising, different members of the Minevitch band will give free harmonica lessons for boys in the leading music stores.

WILL SCOUR NATION FOR TALENT

HER LUCKY DAY!



It will be for Miss Opportunity when she opens at the Paramount Theatre in the big Publix stage production, "Young America." Who is Miss Opportunity? Well, she may be hidden in Dallas, Atlanta or any other unit city. And within the next two months she and eighteen others just like her will be breaking into theatrical prominence.

ROUTE OF PUBLIX UNITS FOR WEEK OF MAY 1ST

PRODUCTION	THEATRE	CITY
Birthstones (Anderson)	Paramount	New York City
Borrah Minevitch (Cambria)	Olympia	New Haven, Conn.
The Sampler (Anderson)	Metropolitan	Boston, Mass.
Way Down South (Cambria)	Buffalo	Buffalo, N. Y.
Memory's Garden (Anderson)	Michigan	Detroit, Mich.
Sousa & Band (Sousa)	Chicago	Chicago, Ill.
Milady's Perfumes (Anderson)	Tivoli	Chicago, Ill.
Egypt (Petroff)	Uptown	Chicago, Ill.
Stone Age Follies (Anderson)	Layoff (5 days)	
Alpine Romance (Cambria)	Ambassador	St. Louis, Mo.
Sea Chanties (Anderson)	Newman	Kansas City, Mo.
Paper Revue (Petroff)	Riviera	Omaha, Nebr.
Venetian Glass (Anderson)	Capitol	Des Moines, Ia.
Under The Brooklyn Bridge (Cambria)	Layoff (1 week)	
Chinese Jade (Anderson)	Palace	Dallas, Tex.
Opera vs. Jazz (Cambria)	Texas	San Antonio, Tex.
Puppets (Petroff)	Metropolitan	Houston, Tex.
Gertrude Ederle & Co.	Saenger	N. Orleans, La.
Pompadour's Fan (Anderson)	Loew's Palace	Memphis, Tenn.
Pearl of Damascus (Cambria)	Howard	Atlanta, Ga.

LEADING NEWSPAPERS OF COUNTRY ENDORSE BIG OPPORTUNITY CONTESTS

The first faint rumble of a nation-wide movement that, before the lapse of another month, should develop into a resonant roar re-echoing through sixteen of the country's leading cities, was heard this week when the Publix Theatres Corporation set in motion its titanic plan for the development of embryo histrionic genius.

Its ultimate object the discovery of new and promising stage talent, ranging the entire gamut of dancers, singers and instrumentalists, the plan has been appropriately titled the PUBLIX NATIONAL OPPORTUNITY CONTESTS FOR 1927. Not only will the kneading of the highways and byways of the nation for undiscovered talent bring to the fore scores of youngsters who never had the opportunity to display their entertaining wares; it will bring together eighteen theatrical stars of the future in an elaborately mounted Publix stage production entitled "Young America." Following its opening at the Paramount Theatre, New York, the production will play a twenty-one weeks tour of the Publix Theatres.

GRAPHIC BACKS CONTESTS PLAN

The New York Evening Graphic, one of the most widely read newspapers in the country, this week agreed to hook up with the Paramount Theatre in its search for the young undiscovered star who will represent the metropolis in the Publix Theatres Corporation's "National Opportunity Contests For 1927."

E. R. Gauvreau, Managing Director of the Graphic, highly commended Publix Theatres for its endeavor to reap the country for ambitious youngsters who might otherwise never receive a chance to scintillate publicly. He informed Ed Olmstead, Director of Exploitation for Publix, that the Graphic would co-operate 100 per cent with the Paramount Theatre in ferreting out the New York representative. The newspaper will officially open its campaign for "Miss Opportunity of New York" on May 22nd.

Publix Theatres of Nation Rally to Aid of Flood Victims

First of the theatres in the United States to offer relief for the Florida sufferers last year, Publix again comes to the front with a general performance throughout the United States for the Mississippi flood sufferers. All proceeds from these performances will be turned over to the American Red Cross and once more Publix will be known as the one theatre organization that puts forth its efforts in this worthy cause.

Managers have all been informed by wire of this big event, which will be staged Saturday, May 7 in all Publix Theatres, wherever legally possible to do so. Managers are privileged to have their midnight shows other nights than Saturday night if routing arrangements of unit shows or other difficulties present themselves on that night.

Every effort should be made with local authorities to start this movement which is even more worthy than the one last year for the Florida sufferers.

In conjunction with this spirited drive for embryonic talent the Publix Theatres Corporation will have the support of sixteen leading newspapers of the sixteen large cities in which it operates unit theatres.

Everybody's Opportunity

In arranging the contest, Publix has tried to cover every point, not only to simplify but to make it "air tight" and adapted to all possible publicity angles.

As compared with other National contests, this one is offering the most generous and attractive prize of them all. Nine out of ten talented girls would give the world for a trip to New York and a stage debut on Broadway, but we are giving them much more. The 21 weeks' tour with fares paid and at a generous salary is in all the greatest inducement ever offered.

Thousands of girls come to New York every year in an endeavor to get theatrical work but many of them are disappointed. In the "Opportunity" plan the obstacles for worthy girls who have personality and ability are being eliminated.

The newspaper tie-up is unusual. Not only does the theatre get its share of publicity during the week prior to and through the auditions, but as long as the local winner is on tour, she is to act as correspondent for her newspaper, sponsor and send in stories of her experiences over the circuit. These articles will appear from July to December. The newspaper gets publicity on the screen, and in the pamphlets both of which direct attention to the instructions and information which appear only in the paper.

Big Production

The entire plan builds up to the actual presentation of the show "Young America." This production will be one of the big ones of 1927. Frank Cambria, Director General of Publix Productions, has guaranteed an outstanding Publix Unit. The music will be specially written and every member of the cast will be given ample opportunity to appear to advantage.

HOT SUMMER SAYS WEATHER MAN — SEE PAGE 3

FROM NEWSBOY TO B'WAY ELECTRIC LIGHTS

MINEVITCH NOW A FAMOUS STAR

THIS IS ADVANCE STORY FOR UNIT SHOW—"BOYHOOD DAYS"

From immigrant newsboy to maestro of the harmonica might well serve as a title for an Horatio Alger type of story dealing with the trials and tribulations encountered by Borrah Minevitch in his climb to theatrical heights. Minevitch, who during the last four years has been a sensation not only in the leading cities of this country, but in those of France, England, Italy and Germany, is universally recognized as the greatest exponent of the harmonica. This humble instrument, popularly known as the mouth organ, although the simplest and most elementary of all harmony producing musical instruments, has furnished the real inspiration for many great musical careers. The youthful harmonica player of today often is the triumphant concert artist of tomorrow. Minevitch, however, is the only person who ever reached theatrical stardom solely by his playing of the instrument.

Minevitch, accompanied by his mother, arrived in this country from Russia at the tender age of 6. From the beginning it was necessary that he help in his small way towards her support. They settled in Boston, wherefore the following eight years the immigrant boy sold newspapers. Almost from the beginning he was a leader among the newsboys in Boston. In his spare moments he took violin lessons, but through his newsboy contacts was won over to becoming an ardent devotee of the harmonica. Within a few years after first attempting to play this instrument, he had entirely forgotten his violin.

At the age of 14 he left for New York, where he organized a boys' orchestra. This met with little success, and he turned towards the selling of shoes. Meantime, he had won admission to the City College of New York, and in order to receive the necessary credits there, had to write an original thesis. For his subject he chose the harmonica. The thesis dealing with phases of the harmonica that had never before been touched upon proved such a sensation that it was later printed in book form. Not only that, but it won him a job with the Wurlitzer Company, demonstrating the half-tone or chromatic harmonica. J. O. Ryan, one of the executives of the Wurlitzer Company, was so taken with the genius of the youngster that he recommended him to Hugo Riesenfeld, then Managing Director of the Rivoli and Rialto Theatres in New York. Riesenfeld heard the boy and immediately engaged him to appear at these two theatres. Later Minevitch appeared with Vincent Lopez on his classical concert tour. The big success he scored in this tour won for him a chance to shine with Elsie Janis in "The Puzzles of 1925." Later he was featured with Marilyn Miller in Charles B. Dillingham's Broadway success "Sunny," and in Florenz Ziegfeld's "Betsy."

During the four years that he has been actually appearing on the stage Minevitch has been actively interested in the younger element. For three years he co-operated with the Mayor of Philadelphia in organizing harmonica bands during Boys' Week in that city. He has trained more than 500 youngsters in the art of playing the harmonica. Almost 100 boys between the ages of 16 and 17 have appeared at various times in his harmonica bands. During his various tours Minevitch has given free concerts to more than 2,000,000 school children, and he was the first person to play a harmonica in a church, this being at

HARMONICA WIZARD



BORRAH MINEVITCH, NOW PLAYING IN
"BOYHOOD DAYS"

"BOYHOOD DAYS"

Program
Publix Theatres present
BORRAH MINEVITCH
and his
HARMONICA BAND

"BOYHOOD DAYS"
Devised and Staged by
FRANK CAMBRIA

SCENE:
East Side—West Side
Introducing
ART KLUTH, Boy Tenor

and
BORRAH MINEVITCH and His Boys playing
1. "Curbstone Medley"
2. "In a Little Spanish Town"
3. "Rhapsody in Blue" (George Gershwin)
Borrah Minevitch
4. "No-Name Blues"
5. "Deep River" Fantasy

General Music Director,
NATHANIEL FINSTON

Production Department
under the direction of
FRANK CAMBRIA

the special invitation of Dr. Cromwell, one of Philadelphia's most prominent clergymen. In his new act, devised and staged by Frank C. Cambria, Minevitch is supported by 15 youthful harmonica players. The act is known as "Boyhood Days," and will open at the.....Theatre on.....

PEABODY GETS GREAT CAMPAIGN

Jim Loughborough Sets Pace For Jazz Policy Exploitation

One of the most effective campaigns ever staged for the exploitation of a stage personality was the one put over by the Metropolitan Theatre, Los Angeles, by Publicity Director James M. Loughborough for the return to that house of Eddie Peabody. In view of the fact that Peabody, during a previous long engagement at the Metropolitan had proved himself an excellent box office attraction it was decided to go beyond the regular budget in billing him two weeks in advance. The advance campaign, outside, consisted of 110 28-sheets, 2,000 double fold cards, 2,000 window cards and 60,000 heralds.

On the evening before the return of Peabody, Loughborough, assisted in his campaign by Hall Baetz, arranged to have the popular pocket-size banjoist and Master of Ceremonies appear at the Biltmore Hotel. The services of the Boy Scouts' Band of 52 pieces, at no expense, was procured, along with a detachment of the Boy Scouts, members of the Eddie Peabody Clubs of two high schools, the American Legion Post of which Peabody is a member, and other organizations, which paraded to the Biltmore behind an escort of motorcycle police. There they got Eddie and formed another parade back to the Metropolitan Theatre. The line of march was through the most heavily congested section of the city, and was featured by red flares. Peabody sat on top of an automobile playing his banjo and getting a great ovation from the crowd.

There was a tremendous window display, a tie-up with the Yellow Taxi Company, a tie-up with the Brunswick Company, a newspaper tie-up with the Los Angeles Evening Express and other tie-ups. Peabody made numerous personal appearances at the Kiwanis Club. He met Charles M. Schwab, and at the Breakfast Club, an exclusive organization of big business men, Eddie was elected an honorary member. He appeared at a general meeting of the Boy Scouts and gave a talk on clean living. Needless to say, there was a capacity house for the first show. The result for the opening day of Peabody's reappearance at the Metropolitan was the breaking of all existing house records for one day.

TINY BOY TENOR PROTEGE OF ASH

THIS IS ADVANCE STORY FOR UNIT SHOW—"BOYHOOD DAYS"

Art Kluth, the angelic-faced 17-year-old tenor who is one of the biggest features in the Publix stage production "Boyhood Days" featuring Borrah Minevitch is a protege of Paul Ash, Chicago's well known rajah of syncopation. Almost two years ago, when Ash first started to achieve success in a big way at the McVickers Theatre, he happened to notice a crowd of newsboys at the corner of Madison and State Streets. Ash wandered over and was immediately attracted by the melodic voice of a tiny blond newsboy who was entertaining his little colleagues by singing a popular melody. Ash engaged the little fellow in conversation and told him to drop around at the McVickers Theatre the next day. The following week the young newsboy, Art Kluth, was spotted prominently in the big production which Ash was then staging at the McVickers. The youngster was a howling success from the start, and since that time has not only been featured in many shows with Ash, but has also been featured by many of the biggest vaudeville theatres in the middle West.

ELKS LEND ASSISTANCE IN "MOULDERS OF MEN"

Manager F. J. Miller got plenty of co-operation from the Elks in boosting "Moulders of Men" when that film played at the Publix Modjeska Theatre, Augusta, Ga.

One week in advance of picture, a private screening was given to all officers and some of the more prominent members of the local Elks organization, as well as a few other prominent people and newspaper representatives.

Guests at the private screening were given memorandum pads so that they might write comments about the picture. Many of these written comments were used in the newspaper ads.

The private screening created mouth-to-mouth advertising on the picture, the Elks recommended the picture highly and made several announcements in their lodge room that "Moulders of Men" would be shown at the Modjeska Friday and Saturday and particularly urged all Elks to see it.

The local order of Elks also co-operated by inviting the local Boy Scouts as their guests at the mat-

"PUBLIX" CHEX NEARLY READY

Watch For Manuals They Give Full Sales Information

On June 1st everything will be set and "Publix Chex" will be placed on sale in all of our Theatres. We have already sent to each manager, a quantity of "Publix Chex" one sheets and snipe paper for twenty-four sheet, three sheet and one sheet boards. This paper, however, is not to be posted until the books are placed on sale. Newspaper ad mats have been mailed to all Theatres, and teaser ads should start running in all your regular newspaper copy on May 15th, and continue until the books are placed on sale.

Special material will be shipped this week to all Theatres using programs, and the teaser ads should start in these on May 15th. Teaser trailers will be furnished each Theatre to be run the last week in May.

Sales campaign manuals will be sent to all managers next week. These books will give the complete story, and should be studied very carefully. Providing there are any instructions relative to advertising or accounting which are not clear, please take the matter up with the "Publix Chex" department promptly in order that all details may be ironed out before June 1st.

It is our desire to interest Theatre employees in the sale of "Chex Books," and "Chex" should be discussed at every employers' meeting. A general contest will be run for ushers, but this should in no way interfere with local contests which each manager may care to run in his particular operation. In fact, each manager should do whatever he deems most practical to create the greatest amount of enthusiasm among his employees in the sale of "Chex Books." No effort should be spared to push the sale of "Chex" during June. The more books that are sold during the first month of the campaign, the fewer empty seats you will have during the weeks to follow. Start laying your plans now for the opening on June 1st.

In performance. The Scouts assembled at a given point and marched to the theatre in a body—carrying banners reading, "We are going to the Modjeska as guests of B. P. O. E. to see MOULDERS OF MEN."

The parade not only drew attention and got some advertising for the picture, but it created good will between the two organizations and the theatre.

WE WANT YOU!
and YOU!!
and YOU!!

To Support

PUBLIX
OPINION

Help Us Tell The Circuit How You Sell Your Show

You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BRINGING MUSIC TO THE MASSES

Picture Audiences Have Made Strides in Appreciation

By NATHANIEL FINSTON

It has almost become a time worn subject for discussion of what is the proper music for a motion picture audience. Is it William Tell or Poet and Peasant, played in every conceivable manner as often as possible, mechanically and otherwise? Or is it Wagner and Tschaikovsky, attempted only by the respective operatic and symphonic organizations until recently? However,

with the advent of the Motion Picture entertainment as we understand it today a necessity for reduction of the aforesaid music to the new orchestral combination is employed.

Within the last decade, we have had first the mechanical piano, the addition of a violin, then a drum and up to the present day, the employment of really large bodies of musicians. At one time a large orchestra would never play the small insignificant works; by the same token, a small organization was never able to cope with the works intended for the larger body. But the audience of the present day, for instance the American audience, has made such a remarkable stride in music appreciation that they want to hear as part of their musical menu Grand Opera, Symphony, Classics, Jazz, Blues—in fact every musical form conceivable.

In our entertainment at the present our greatest endeavor is this whole gamut of musical composition to compare favorably with organizations which are specializing. While the Opera Houses specialize in repertoire, the Symphony organizations in the classic works, the Jazz Orchestra in the popular music, the Motion Picture theatre orchestra must specialize, and not to suffer by comparison if possible, in all of the aforesaid. The demands on the players therefore are for greater versatility, style, ability, knowledge etc.

An overture must fit and contrast with the rest of your program scheme. Its length is to be considered. If it is a heavy work, it must be cut down to its least possible time for proper exposition. A speedier work of course can be given a little more time. The larger audiences have absolutely made it necessary to reinforce almost every work performed as most of these were never intended to be played in larger than 800 or 1200 seat theatres. Now we have the 4,000 and 5,000 seat theatres. It is easily seen how necessary it is to reinforce sound, etc., how important the spectacular rather than the detailed music be registered.

A Scenic might be a landscape, a Music Master, a novelty color reel or whatever is so thoroughly dependent upon a properly cued score. The weekly News or Magazine, or whatever you may call it, will never be omitted from the important place it now holds. The musical accompaniment and all the mechanical effects such as factory whistles, sirens, sleigh bells, etc. such as required in this unit, at one time were very rare but now are thoroughly regulated and very important.

Units—the greatest problem to every musician is to familiarize himself with popular tunes of his locality, with music most interesting and typical.

WHIRLING AROUND THE PUBLIX WHEEL

Paramount Actress Visits Birmingham Strand Theatre

Manager Sidney Dannenberg got a lot of publicity for the Publix Strand Theatre when Edna Kirby, a Paramount actress visited Birmingham. Florence Vidor in "Afraid to Love" was the feature attraction at the Publix Strand during Miss Kirby's visit.

Charles Brennan, well known theatrical advance agent, has been signed by the Hohner Harmonica Company to go ahead of Borrah Minevitch in the Publix production, "Boyhood Days."

Another ten-strike scored by Publix in the recruiting of the acme in entertainment value was the engagement this week of Florence Rudolph for Frank Cambria's production, "Vienna Life." For ten consecutive seasons Miss Rudolph appeared with the Metropolitan Opera Company in New York as solo and premiere dancer.

Brooke Johns, now in his second week at the Missouri Theatre, St. Louis, has that hot burg hotter than it ever was and gives every indication of duplicating there Paul Ash's success in Chicago.

Herman Rosse has been engaged to design the scenery and costumes for John Murray Anderson's coming production, "Patchwork," for Boris Petroff's "Sports Revue" and for Frank C. Cambria's "Neptune's Daughters."



SPECIAL CORRESPONDENTS

Lem Stewart	Home Office, New York City
Sam Palmer	Home Office, New York City
Russell B. Moon	Paramount Theatre, New York City
Charles Pincus	Olympia Theatre, New Haven
Charles B. Taylor	Shea's Buffalo Theatre, Buffalo
Vernon Gray	Metropolitan Theatre, Boston
Oscar Doob	Michigan Theatre, Detroit
Lloyd Lewis	Balaban & Katz Theatres, Chicago
Bill Pine	Balaban & Katz Theatres, Chicago
Ben Serkowitch	Balaban & Katz Theatres, Chicago
J. Reeves Espy	Ambassador Theatre, St. Louis
Bill Jacobs	Newman Theatre, Kansas City
Fred Bartow	Riviera Theatre, Omaha
Nate Frudenfeld	Capitol Theatre, Des Moines
E. E. Geyer	Palace Theatre, Dallas
Raymond Jones	Texas Theatre, San Antonio
Harry Van Denmark	Metropolitan Theatre, Houston
Maurice F. Barr	Saenger Theatre, New Orleans
W. R. Allen	Loew's Palace, Memphis
Gus Grist	Howard Theatre, Atlanta
James Loughborough	Metropolitan Theatre, Los Angeles
Jeff Lazarus	San Francisco

Help the Other Fellow

On another page of this issue of PUBLIX OPINION there is a story recounting the effective manner in which Jim Loughborough staged the campaign for the return of Eddie Peabody at the Metropolitan Theatre in Los Angeles. With the policy of jazz bands now starting in other Publix Theatres it is hoped that this story will be of assistance in staging similar campaigns. Other campaigns may furnish new and equally effective ideas. It is as the medium for exchanging our different ideas that PUBLIX OPINION hopes to benefit the whole circuit. In unity there is strength. New Haven may think of a stunt for Borrah Minevitch and his unit show that can be used advantageously in every other unit city the act plays. We don't want to let the stunt die in New Haven. We want the whole circuit to cash in on it. So when you put over a good gag let us hear about it so that we can let everyone else hear about it. In other words help the other fellow and he will help you.

"Boyhood Days"

I have just seen Frank Cambria's production, "Boyhood Days," and consider it to be one of the strongest units we have ever presented. The Production Department is to be congratulated upon the booking of Borrah Minevitch and his Harmonica Band, an attraction certain to win the applause of every audience. I understand Mr. Minevitch is cooperating with our publicity departments in various exploitation ideas to stimulate patronage throughout the circuit and full advantage should be taken of this added opportunity to help stabilize our spring and summer business. Other pages in this issue of PUBLIX OPINION call attention to the National Opportunity Contests which have been organized for our unit theatres. The plan is not an experiment and is based upon the extremely successful Charleston Tournament campaign of last year. This year it offers increased latitude and with the new additions to the unit chain we have an all important instrument in the building of good-will publicity, better business and summer box-office insurance. The Opportunity plan presents an emphatic demonstration of our real cooperative strength and offers unlimited possibilities for collective exploitation. —SAM KATZ

Economy Weeks

The present week, May 1 to May 7, and next week, May 8 to May 14, are known nationally all over the circuit as Advertising Economy Weeks. These are the two weeks when you are to dispense with all advertising that is not actually contracted for.

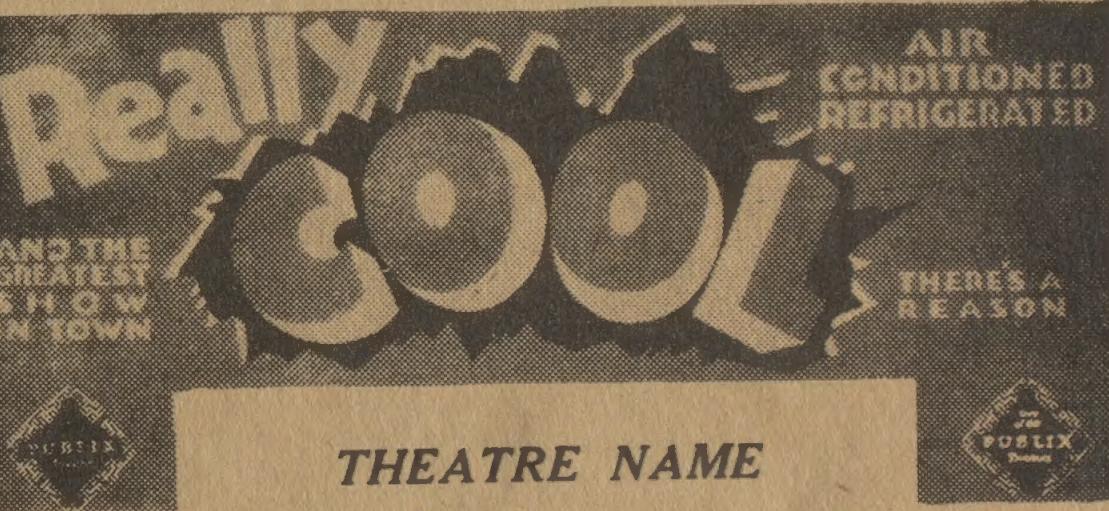
This means minimum space in newspapers, no lithograph showing, except on contracted boards or boards that you need to keep in order to preserve your good locations, no accessory expenditure except where material cannot be returned to exchanges, and no exploitation charges that can possibly be avoided.

This economy Drive is put into effect regardless of bookings and where we may all feel we should do something extra on some of the good pictures you are going to have these two weeks, at the same time we must run true to form and make this an actual economy period, regardless of how it hurts our sense of what might be accomplished by extra expenditures. There is no way of judging results of such a test economy drive as this if we are going to make excuses or break the rules.

All managers have written in that they understand the drive thoroughly and are cooperating.

It is not out of your province to write in after these two weeks are over and point out what your reactions are to such a test drive as this. We want to thoroughly analyze its results from all angles.

In the meantime—go to it!—A. M. BOTSFORD.



FLORIDA, Jacksonville	using 10 stands
FLORIDA, St. Petersburg	" 10 "
TAMPA, Tampa	" 10 "
LOEW'S PALACE, Memphis	" 10 "
TIVOLI, Chattanooga	" 5 "
PALACE, Dallas	" 10 "
TEXAS, San Antonio	" 10 "
HOWARD, Atlanta	" 10 "
METROPOLITAN, Los Angeles	" 20 "
METROPOLITAN, Houston	" 10 "
METROPOLITAN, Boston	" 20 "
MISSOURI, St. Joseph	" 10 "
NEWMAN, Kansas City	" 10 "
OLYMPIA, New Haven	" 10 "
AMBASSADOR, St. Louis	" 60 "
SAENGER, New Orleans	" 50 "
RIVIERA, Omaha	" 60 "
SAENGER, Mobile	" 25 "
RIALTO, Joliet	" 10 "
MICHIGAN, Detroit	" 6 "
COCONUT GROVE, Miami	" 5 "
OLYMPIA, Miami	" 40 "
SHEA'S BUFFALO, Buffalo	" 75 "
CAPITOL, Des Moines	" 40 "

ALSO USING 5,000
2 SHEETS—LIKE THIS



24 sheets cost \$1.61 each. 2 sheets 7c. each. Now ready for all REALLY REFRIGERATED theatres. Non-refrigerated houses can use the 2 sheet by sniping "really refrigerated" line with theatre signature.

